

# **Gender Advertisements: Replication of a Classic Work Examining Women's Portrayal in Magazines and Family Photographs**

The Honors Program  
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Student's Name: Kristen Brekne  
Faculty Sponsor: Dr. Stanley Baran  
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**ABSTRACT**

In 1979, Erving Goffman, produced the classic work, *Gender Advertisements*, in response to the era of feminism. Goffman then arranged his findings “with malice” into seven categories in order to demonstrate to others the apparent infantilization and subordination of women he saw present in advertising. My study is a replication of Goffman’s research designed to see if thirty years of feminism and cultural enlightenment have changed the way women are displayed in magazine advertisements. My method is grounded in phenomenology and like Goffman’s original, foregoes a random sample of advertisements in favor of a deeper understanding of the phenomenon in its original context that is the dominance of displays of female subordination and infantilization in those advertisements. This study also goes a step beyond Goffman’s original work to analyze how women portray themselves in family photographs; that is, when they are in control of themselves and their situation. In conclusion, my study demonstrates that the infantilization of women still occurs in much advertising and that women, when given the opportunity, portray themselves as strong, confident females.

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**INTRODUCTION**

American women have come a long way since the days of our grandmothers who saw themselves primarily as wives and mothers. Today women can do anything, from becoming a mother to a CEO to a politician. In 2008, many of the women on *Forbe's* list of The Top 50 Most Powerful Women are CEO's, presidents, and chairs of their companies. Many hold more than one title. They represent companies such as PepsiCo, Kraft Foods, Xerox, and Hewlett-Packard (50 Most Powerful, 2008). The Most Powerful Women list began in 1998, and each year the competition for a spot on the list has increased in intensity. This past year, it held the most female "Fortune 500 company CEOs in the top tier than ever" (Sellers, 2008).

Still, as of January, 2009, the number of female CEOs of the 500 largest publicly traded companies numbered thirteen. This means that women are CEOs of only 2.6% of Fortune 500 Companies. Thirteen female CEOs remains the record despite the fact that women now receive approximately six out of ten college degrees (Jones, 2009). Women continue to make "slow progress in the number of female directors, officers and highest paid" (Jones, 2009).

One area where women continue to make progress is as CEOs of the largest companies, making up 7.4% of the largest 81 corporations (Jones, 2009). This is indeed progress, as back in "1996 there was only one female CEO of a Fortune 500 company, co-CEO Marion Sandler of Golden West Financial, acquired by Wachovia in 2006" (Jones, 2009).

Two thousand eight was a very exciting political year for American women. One female, Hillary Clinton, ran for the Democratic presidential nomination and another, Sarah Palin, ran on the Republican ticket for Vice-President. Neither won her race; however, they gave

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motivation to young women across the country and showed everyone the importance of women in the political world.

Hillary Clinton is now the 67<sup>th</sup> United States Secretary of State, serving under President Barack Obama. As Secretary of State, Clinton is preceded by females, Madeleine Albright and Condoleezza Rice. In addition to her current title, Clinton served as first-lady, as well as in the senate as a Senator from New York. After being appointed Secretary of State, Clinton gave up her senate seat to another female, Kristen E. Gillibrand. As for Sarah Palin, she remains the first female governor of Alaska. Although these women did not succeed in their races for President, they did make progress. The position of Secretary of State was passed from one female to another, while it opened a new Senate seat for another influential female. In the battle for political equality, women appear to be making major strides.

This trend began in October of 1991 the United States Senate Judiciary Committee began to investigate "Professor Anita Hill's allegations of prior sexual harassment by Supreme Court nominee Clarence Thomas" (Beasley, 2008). The hearings held no legal significance to most people; yet, they "symbolized a public referendum on sexual harassment and other gender inequities in late twentieth-century America. As such, they have been widely credited with increasing public awareness about gender discrimination and motivating female voters during the 1992 congressional elections" (Beasley, 2008). Hill's battle moved women into action. As a result, the 1992 federal election had a record number of women running for office, "electing the largest number of women ever to the House, and tripling the number of women elected to Senate" (Wilson, 2008).

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Unfortunately, the success women had in 1992 did not continue. When term limits came up, the seats filled by women were won by men. "Since then, the percentage of women serving in state legislatures has hovered between 21 and 24%, and this election cycle, in 10 states the total number of women serving actually went down"(Wilson, 2008). In 2008, "only four seats were netted by women in Congress," and eight women served as governors country wide (Wilson, 2008). Governorships are a particularly important office for women to take on as this is the traditional platform for gaining the presidency. It is in the role of governor that women can display executive experience. As women continue to be underrepresented in the United States government, we continue to only use half our resources. Women contain a wealth of knowledge, as they hold "45% of all advanced degrees" (Duehr & Bono, 2006, p. 815). We cannot expect to remain a powerful nation if women do not step up, or cannot step up to achieve political equality.

Other countries have surpassed the United States in female political representation. America can possibly catch up by creating quotas for female candidates or office holders. Countries such as Great Britain, Ireland, France, New Zealand, Switzerland, and Canada have all had either female presidents or prime ministers who have done great things for each country and many of whom were elected to several terms (Lewis, 2005).

### **LITERATURE REVIEW**

We have yet to have a female president; men still dominate the business world; and our culture motivates the continued acceptance of women as the sole nurturer of the children. The progression of women into executive positions remains slow. According to a census of the

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Fortune 500 companies, performed by Catalyst, we can see that women are achieving little ground in the business world at a time when their talent is most needed. President and CEO of Catalyst, Ilene H. Lang, says, "Exceptional circumstances require exceptional leaders. Now more than ever as companies examine how best to weather an economy in crisis, we need talented business leaders, and many of these leaders, yet untapped, are women," (Catalyst, 2008). The survey reveals that only 15.1 percent of board-of-director positions are held by women, compared to 14.8% in 2007. This is a very small increase at a time when a woman's approach to business would hold great value. Women also hold 15.7% of all corporate officer positions, up slightly from 15.4% in 2007 (Catalyst, 2008). These numbers show that women's progress in the world of commerce is extremely slow.

One explanation for this situation is that women view power horizontally. They feel that power is more about influence rather than rank (Sellers, 2008). Women "tend to view their lives in chapters... many drop out early to do other things" (Sellers, 2008). Many women CEOs see their positions as CEO as only the beginning. For example, Meg Whitman of eBay retired at 51 and is thinking about getting into politics (Sellers, 2008). This may also explain why the percentage of women as top earners fell from 6.7% in 2007 to 6.2% in 2008 (Catalyst, 2008).

Men and women clearly think differently. Males and females hold different opinions regarding "risk, collaboration and ambiguity" (Jones, 2009). This suggests that a company with a mix of male and female leaders will outperform a competitive company run by people of a single sex (Jones, 2009). There is no such thing as one sex being better or more

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successful than the other. Men and women bring different qualities and opinions to the different situations and they can lead to the ultimate success of a business.

The different views and ideas offered by men and women are a perfect example of why it is necessary for women to make larger strides in the business world. Our culture must take on “a new way of thinking about difference, and this involves rejecting the idea that equality-versus-difference constitutes an opposition” (Scott, 1988, p. 39). We must look equally at the different views and ideas of women and men, but as women strive to reach equality they cannot “give up ‘difference’; it has been our most creative analytic tool” (p. 43). Instead, women must acknowledge their differences in thinking style and views of power from those of men as a strength in order to achieve equality.

The United States is experiencing a time of economic crisis. We need leaders who look at power and influence, with creative ideas on how to make a difference and solve problems. Women have come a long way in the twenty-first century, yet there is still a long road ahead in the battle to achieve equality with men.

Goffman Study

In 1979, social scientist Erving Goffman published his classic work *Gender Advertisements*. *Gender Advertisements* was published in response to the era of feminism and critiqued the way women were portrayed in magazine advertisements. Goffman did not focus on overt sexism in advertisements; instead, his work centered on gender displays and the ritualized infantilization of women in advertisements. He focused on how women were displayed in advertising, as opposed to the way men were reflected. Goffman recognized that women are



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often displayed as children in child-like poses, playing dress up, and needing protection.

These commercial displays influence our culture, subordinate women and may lead us to believe these are normal states or conditions for women.

Advertisements show females as “equivalent to subordinate males and both are equivalent to children” (Goffman, 1979, p. 5). This means that in a display where there is a powerful man, he will be shown treating the woman as if she were a child, either scolding her and making her feel ashamed or helping her with an elementary task. The displays seen in advertisements might lead men to believe it is justified to yell at a woman who makes a mistake, just as he might punish a child. It is through these displays that we confirm the naturalness of the woman's similarities to children. In the end, because it exists as a “taken for granted” (Miller, 2005, p. 54) mode of showing women, that infantilization of women in advertising is potentially more damaging to the culture and to our lives than the more obvious portrayal of women as sex symbols.

Goffman was able to investigate the extent of infantilization in gender displays by collecting advertisements from popular magazines and newspapers. These advertisements were “chosen to fit into sets, each set to allow the displaying, delineating, or mocking up of a discrete theme bearing on gender, especially female gender,” (Goffman, 1979, p. 24). In other words, using Goffman's own expression, he developed these sets “and arranged [them] with malice” (p. 24) in order that all people would be able to see what he saw—the subordination and infantilization of women in advertising. As delineated by Vivian Gornick in her introduction to Goffman's classic monograph, these were: (1) A woman is only taller than a man if he is

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her social inferior; (2) A woman's hand is seen "just barely touching, holding or caressing—never grasping, manipulating or shaping;" (3) Men are always instructing women; (4) If the advertisement calls for a person to "sit or lie on a bed or a floor that someone is almost always a child or a woman;" (5) If a man's head or eye is averted it is to an intellectual, social, or political superior; if a woman's head or eye is averted it is always to a man; (6) Women are often shown mentally drifting when in close contact with a male; (7) Women more often than men "are pictured at the kind of psychological loss or remove from a social situation that leaves one unoriented for action" (1979, p. viii). Goffman used the advertisements "to jog one's consideration of three matters: the gender behavioral styles found in actual life, the ways in which advertisements may present a slanted view thereof, and the scene-production rules specific to the photographic frame" (Goffman, 1979, p. 25). The advertisements display how gender is pictured, not as it is actually performed.

Goffman's selection of advertisements does not focus on women with "clutched detergents and half-naked bodies, Goffman concentrates on hands, eyes, knees; facial expressions, head postures, relative sizes; positioning and placing, head-eye aversion, finger biting and sucking"(Gornick, 1979, p. viii). Goffman's approach purposefully, again, "with malice," shows us how every aspect of the advertisements infantilizes women. Goffman's most important contribution "is the continuous, ever deepening connection he makes between our image of women and the behavior of children" (p. viii). Just as children receive love, guidance and shelter from their parents, advertisements present women as needing the same care from men. "You will note that there is an obvious price that the child must pay for being saved from seriousness" (p. viii). This price is the same that women pay when they are seen

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drifting off, needing assistance or looking in awe at men. Women pay the price of not being seen as equals. In many of the advertisements in the Goffman book there is a repeated usage of “women posed as children, acting like children, looking like children: utterly devoid of the natural sobriety which one associates with the adult mien” (p. viii). Just as children play dress up, women in advertisements appear to be wearing their clothes as costumes, while men seem to be wearing them appropriately.

Goffman also makes the point that men in advertisements are always taken seriously. When we see a man in business attire carrying a briefcase we accept that he is a business man. When we see the same man in recreational attire such as swim trunks, we still see him as a business man. However, when we look at a woman in a business suit or recreational clothing we see her simply as a model. We do not take the female seriously as we take the male.

From his research Goffman concluded that women are not displayed in advertisements as they exist in real life. Advertisements are “highly manipulated representations of recognizable scenes from ‘real life’” (Gornick, 1979, p. vii). However, these advertisements are not representative of the strong modern woman. These advertisements display women in outdated gender roles. It is unfair to represent women as though they are ill-equipped to take on the world as can a man. Women are competent, self-sufficient beings who do not need to rely on men. “Gesture, expression, posture reveal not only how we feel about ourselves but add up, as well, to an entire arrangement—a scene—that embodies cultural values” (p. vii). According to Goffman, advertisements portray not only the product they are selling, but the way the people in the advertisements feel about themselves. The displays seen in

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advertisements are idealized by men and do not correctly display the way women think and feel about themselves. They show an image to the audience that is contrived and untrue. The displays seen in advertisements are intended to communicate cultural ideals. We must be careful not to let them influence our cultural values or shape our opinion of women.

The expressions seen in advertisements are socially learned and patterned through the continued subordination of women in advertising. "We are socialized to confirm our own hypotheses about our natures" (Goffman, 1979, p. 7). This means that as we continuously view women infantilized in advertisements, we may come to believe that women truly deserve to be treated as children. This assumption is completely unnatural, yet we learn what is expected from these advertisements.

Gender displays affirm behavior styles in a situation. They are a symptom, not a portrait and must not be seen as ordinary. As Goffman explains, "Gender displays, like other rituals, iconically reflect fundamental features of the social structure" (1979, p. 8).

One reason that women have difficulty advancing in the business, social and political world could be the manner in which they are displayed in advertisements. "The human use of displays is complicated by the human capacity for reframing behavior... [D]isplays (in humans) are a symptom, not a portrait" (Gornick, 1979, p. vii). When we see women displayed as helpless in advertisements it is human nature to reframe this behavior and to apply it to reality. As we are exposed to advertisements on a daily basis, we may begin to believe women act and look the way they are portrayed in advertisements. Women are seen more like children than powerful and intelligent human beings. "An individual's behavior

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and appearance informs those who witness him... about his social identity, mood, intent...

[T]hese are displays that establish the terms of contact" (p. vii). These advertisements show a person's behavior and appearance and establish the way others should engage with that individual. When men and women alike look at advertisements they see women drifting from the scene or being instructed by men. They culturally identify women as children, absent, incompetent and uneducated. The advertisements are posed and do not reveal a fair display of how women behave in reality. We look at advertisements and view strong men and weak women. This is very dangerous, as these advertisements may shape our views of modern men and women.

"Advertisements depict for us not necessarily how we actually behave as men and women but how we think men and women behave" (Gornick, 1979, vii). We take our cues about how we should act as men and women from the advertisements we see. The advertisements display mere masculinity and femininity. But both men and women have masculine and feminine traits, while advertisements display women as purely feminine and males as purely masculine. This is the cultural ideal created by the advertisements. They display "men as naturally dominant and women as naturally subordinate" (p. viii). These displays are expressive behaviors which are conceived as natural upon our perusal of the scene. However, these displays are fabricated to show an idealized version of the male, female relationship rather than a realistic representation.

We do not see these pictures as "peculiar and unnatural" (Gornick, 1979, p. ix). We simply accept them, rather than feeling the "conviction that beneath the surface of ordinary social

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behavior innumerable small murders of the mind and spirit take place daily.” In order for women to be taken seriously we cannot have continued exposure to advertisements featuring phrases such as “For the woman with a mind of her own” (p. ix). All women have minds of their own. Readers cannot continue to look casually at advertisements while flipping through our favorite magazine. It is important to see what Gornick calls “small murders of the mind and spirit that take place daily” (1979, p. ix) through these purposive displays.

**RESEARCH MODEL**

My project began a year ago with the collection of magazine advertisements from an array of magazines. These magazines ranged from style magazines such as *InStyle* to middle class working women's magazines such as *Redbook* to more sophisticated general interest magazines such as *The New Yorker*. My sample also consisted of advertisements taken from newspapers such as *The New York Times*. Just as Goffman did in his study, I arranged my findings into the same seven categories to show the apparent display of subordination and infantilization of women. While compiling these advertisements two new categories of subordination also became apparent. It is clear to me that these advertisements display women as they can “profitably be pictured” or as they can best be displayed to sell the advertised products (Goffman, 1979, p. 25). This is not a random sample, as will be explained below; however, it is clearly representative of how women are subordinated throughout advertisements in order to sell products.

My next step was to collect an indicative sample of family photographs. In order to do this I placed an advertisement in the Bryant University newspaper, *The Archway*. I placed this

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advertisement in time for students to collect family photographs while home for Christmas vacation. I also placed an advertisement in *The Village Times Herald*, a local newspaper in my hometown. I received one response to my advertisement which ran for the entire month of January in four issues. Both ads are in Appendix B. Other photographs came from my friends and family. After collecting the advertisements and photographs, I selected 40 advertisements and 15 photographs to use as my sample for analysis.

After collecting this sample of magazine advertisements and family photographs, I was able to compile my findings into Goffman's seven categories:

Construct	Goffman Definition
Height as a Sign of Rank	A woman is only displayed taller than a man if he is socially inferior to her.
The Feminine Touch	"Women, more than men, are pictured using their fingers and hands to trace the outlines of an object or to cradle it or to caress its surface" (Goffman, 1979, p. 29)
Function Ranking	"In our society when a man and a woman collaborate face-to-face in an undertaking, the man—it would seem—is likely to perform the executive role, providing only that one can be fashioned" (Goffman, 1979, p. 32)
Women are Commonly Displayed Sitting or Lying Down	Women more often than men are displayed sitting or lying on beds and floors.
Head/Eye Aversion	A woman's head or eyes may be averted in relation to the man she is pictured with.
Women Shown Mentally Drifting	"Women are shown mentally drifting from the physical scene around them (that is, going 'away') while in close physical touch with a male, as though his aliveness to the surround and his readiness to cope with anything that might present itself were enough for both of them" (Goffman, 1979, p.65 ).
Psychological Removal	"Women more than men, it seems, are pictured engaged in involvements which remove them psychologically from the social situation at large" (Goffman, 1979, p. 57).

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The Application of Phenomenology

The advertisements and photographs selected for my Senior Capstone Project were chosen using a research method grounded in phenomenology. Phenomenology is a form of qualitative research that stresses the “consciousness, an awareness of thoughts and feelings” (Cahn & Hanford, 1984, p. 279). A phenomenologist “attempts to experience the meaning of the subject matter” (p. 279). In my study, this means that I am looking beyond the obvious or expressed scenes pictured in magazines and family photographs to find deeper meaning in the subject matter. In magazine advertisements I can look beyond the product advertised to the displays of women in child-like poses and performing child-like actions. In family photographs we are able to look past the activities in the scene and focus on the strong confident men and women displayed. In my work, as in Goffman's original, this deep textual analysis is designed to illuminate what communication theorist Katherine Miller calls “the essence of objects and experience [that] becomes obscured by taken-for-granted concepts that come to be known as common sense” (2005, p. 54).

“One of the most important points in phenomenology is its attempt to do justice to the uniqueness of the individual and the uniqueness of the individual's world view” (Cahn & Hanford, 1984, p. 279). By using phenomenology I can give an indicative sample of my observations from magazine advertisements as well as an indicative sample of my observations in family photographs. Phenomenology is a proper basis for my research because it aims to gain understanding of the content within a natural setting. Phenomenology focuses on “the everyday life world as an object of study” (Miller, 2005, p. 55). I do not need a random sample because the displays found are commonplace *and* taken-for-granted in



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advertising. Instead, my study can show the apparent infantilization of women through a purposive convenience sample of select advertisements—those that best illuminate that which is otherwise obscured in our everyday experience.

Just as Goffman arranged his photos “with malice,” I am able to do the same to show the obvious examples of subordination in advertising. These advertisements show that daily activities are taken for granted and become common sense, even something as demeaning as the infantilization of an entire gender. It is important that women are not shown in traditional gender roles as that may become the common sense or natural understanding of women's role in society.

In family photographs I can use this analysis to uncover how women truly want to be displayed. The appearance of strong, confident women is present in virtually every photograph of a female I selected. When women are around family they do not wish to conceal their emotions or censor their actions. By using this deep textual analysis to collect my pictures I am creating an indicative selection of the modern woman.

**ANALYSIS OF ADVERTISEMENTS AS COMPARED TO FAMILY PHOTOGRAPHS**

Based on Goffman's seven major findings and my method rooted in phenomenology, I collected magazine advertisements over a period of one year beginning in January of 2008 and ending in January of 2009. Below is an analysis of the most meaningful advertisements collected for my study and my analysis of how they display women.

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This study's focus was not on the obvious sexualization of women or their obvious subjugation to men. These themes are and have been sadly obvious, and can be seen in the two advertisements. One for Skyy vodka, and one for Chase & Sanborn, from the



1950s. In these advertisements the offensive themes are apparent. This study, like Goffman's research, examines the less obvious findings of subordination and infantilization of women.

### Height as a Sign of Rank

Goffman's first finding stated that a woman is only displayed taller than a man if he is socially inferior to her. This category, relative size, shows that "power, authority, rank, office, renown—is echoed expressively in social situations through relative size, especially height" (Goffman, 1979, p. 28). In advertising men can be seen as expressing their superiority through their greater size and specifically their height. These advertisements show that men are always taller than women when they are in superior to women, which is the abundance of advertisements. In reality, height has nothing to do with how smart or powerful an individual is.

In one advertisement from *InStyle* magazine, we see a UPS delivery man delivering a lamp to a business woman. Both are approximately the same height. She is clearly his social



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superior based on her clean business look. We also know that she is of higher status because she is receiving the lamp. If the man displayed was of higher social status he would be taller and carrying the lamp for the woman. In this picture the woman is holding the weight of the lamp.

In another advertisement for Renaissance Hotels we see men and women catering to the female goddess in the middle of the advertisement. The goddess is the focal point and tallest person in the advertisement. She is also clearly of superior position, as she is



being catered to by the three workers also pictured. There is also another woman in the picture who is of equal social status to the two men. This woman is the shortest. This analysis enforces Goffman's findings on rank in advertising. Goffman states, "For on the very few occasions when women are pictured taller than men, the men seem almost always to be not only subordinated in social class status, but also thoroughly costumed as craft-bound servitors"(Goffman, 1979, p. 28). This holds true in the UPS advertisement where the worker is clad in uniform and the woman is dressed professionally, and with the hotel advertisement with the towel boy performing his function.

The typical advertisement found throughout my research showed the man to be taller than the woman when both are of equal social status. This resonates with Goffman's initial findings from 1979. In an advertisement promoting travel to Texas we see a man and woman walking

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together. It can be assumed that the couple is romantically involved and therefore of equal social status. However, the advertisement shows the woman shorter and in need of the man's arm for support.



Another advertisement for VO5 shows two young adults on an elevator. They are clearly interested in each other. Once again the woman is shorter than the man. This suggests that in order for a man to find a woman attractive she must not only be beautiful but shorter than he. The woman is smaller, just as a child might be. We have no way of knowing who is socially or professionally superior in this advertisement, yet as is typical of most advertising, the man is presented as superior, at least in height.



In an advertisement for Trojan, we once again see the man and woman engaged with one another. The man is tall and the female is shorter. The man in the advertisement is dressed professionally in a suit jacket, while the female is wearing a casual short sleeve dress. We can infer the man is successful by his attire. Clearly, the advertisement's designer displayed him as such. But we may tend to view the woman as less serious. Goffman (1979) explains:



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It is a common view that women spend much more of their time and concern in shopping for clothes and preparing for appearances than do men, and that women set considerable store on the appreciative or depreciative response they produce thereby. (p. 51)

When we look at family photographs we do not see the use of relative size to determine power or rank. In one photograph taken of a bridesmaid and usher in a wedding, the bridesmaid is taller than the usher. This is a scene we would rarely see in a magazine advertisement. The commercial culture dictates that in this photograph the usher should be taller than the bridesmaid. In this photograph we can also see that the bridesmaid is not ashamed of her height and is happy to be on the arm of the shorter man. This is an example, of women, when given the chance, displaying themselves confidently. Both the usher and bridesmaid are excited to be part of the bride and groom's special day.



In another example we see a man and woman posing with a young woman preparing to attend the prom. The man and woman appear to be of equal status, dressed casually and ranking similarly in the business world. The young woman in the picture is a mere high school senior yet she is the tallest. In family photographs, we do not strive to affirm cultural norms, but to



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make memories with the people we love. In this photograph, we focus on the young woman preparing for the prom rather than the height of the people pictured.

The Feminine Touch

Goffman's second finding is entitled, "The Feminine Touch" (Goffman, 1979, p. 29). Goffman states, "Women, more than men, are pictured using their fingers and hands to trace the outlines of an object or to cradle it or to caress its surface" (p. 29). Here we



have two advertisements for Sally Hansen nail polish. In both the women pictured are shown daintily holding objects and displaying their painted nails. In the advertisement on the left we see the woman just barely holding the nail polish stick while she looks off into the distance, unengaged in the situation. In the advertisement on the right we see a woman holding an apple. The picture is clearly posed as it would be impossible to enjoy an apple without holding it firmly.

Another way "The Feminine Touch" may be displayed in advertisements is through self-touching. Self-touching conveys "a sense of one's body being a delicate and precious thing" (Goffman, 1979, p. 31). These advertisements show women touching and caressing different body parts in order to sell a product.





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In one advertisement for Olay body products, we see a woman in the shower, caressing her body as she was with Olay body wash. The advertisement is attempting to display that the product is safe for delicate female skin. When we look at this advertisement we see nothing wrong. However, when imagining an advertisement for a similar male product, it would look odd to see a man caressing his body in the shower. Society dictates to Americans that it is normal for a woman to be as displayed exhibiting nurturing characteristics. When looking at this advertisement, why don't we find it unusual that this woman is showering shrouded in a white cloth?

Another example of self-touching is shown in this advertisement for Aveeno. Once again we see the woman gently caressing her own skin. When looking at this advertisement we do not see anything unusual, because we culturally accept women as dainty, soft-skinned creatures.



One way to evaluate "The Feminine Touch" is through direct comparison to the display of what can be called "The Masculine Touch."

In two advertisements, one from Dillard's and another from Sally Hansen, we see a man and a woman pictured. In both advertisements we also see a common link the Black Labrador. In the advertisement with the man we see him clutching the dog to



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his side, while in the advertisement featuring the woman we see the woman gently caressing the puppy. This is an example of how advertising has stresses traditional gender roles. When looking at the advertisements side-by-side it is obvious that the man is displayed as strong and in control, while the woman is displayed as tender and nurturing. Parenthetically, the larger size of the man's dog echoes Goffman's first finding that power is displayed through size.

In this advertisement for Zippo, we see a man daintily caressing his face as did the female in advertisements such as those for Sally Hansen above. When we look at this advertisement it may strike us as odd. Our culture dictates that men express masculine traits while females exude feminine traits. In this advertisement the man is clearly displaying a soft touch usually seen in advertisements featuring women.



When women have the opportunity to pose themselves in pictures “The Feminine Touch” is no longer apparent. In this photograph we see both a woman and man carrying desserts. The woman is carrying the heavier of the two desserts and she is grasping the cake plate. This picture does not look posed; instead, it looks natural, as the couple prepares to bring the food to the table.



In this photograph we see three people singing karaoke. The women are clearly in control of the situation, gripping





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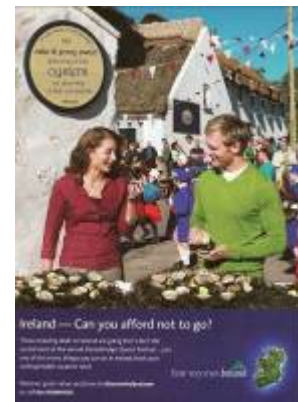
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the song books while the man holds his drink. This is an accurate example of the true “Feminine Touch,” as opposed to that depicted in advertisements.

#### Function Ranking

Goffman's third finding is referred to as function ranking. “In our society when a man and a woman collaborate face-to-face in an undertaking, the man—it would seem—is likely to perform the executive role, providing only that one can be fashioned” (Goffman, 1979, p. 32). In other words, when there is the need for a teacher in a situation, the man is most often instructing the woman.

In a tourist advertisement for Ireland we see a young couple eating oysters. The woman in the picture seems uncertain about how to eat the oyster while the man is squeezing lemon on his and instructing her. When we look at this advertisement we may see it as natural, a common sense representation of how men and women interact. The advertisement displays the idea that men are worldlier than women. But what may be obscured is that women are just as worldly as men—had this advertisement shown the woman instructing the male we may have thought it odd.



In this Louis Vuitton advertisement we see the woman lying in the grass while the man professes his knowledge to her. She stares at him in admiration while he unleashes his abundance of knowledge. The young woman pictured, happens to



be his daughter, however, this does not make up for the implied subordination present in this

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advertisement. “All instruction seems to involve some sort of subordination of the instructed and deference for the instructor. These expressive features of the learning situation are reinforced by the linking of age-grade subordination throughout most of the individuals learning career” (Goffman, 1979, p. 34). In this case the female is being subordinated as she is pictured lying on the ground while the man is seated. We can also see age-grade subordination as the man is clearly older, and feels he has knowledge to bestow upon the younger female.

In this advertisement for Michael Kors we see the man once again instructing the woman. After getting off a plane the man is leading the woman into the awaiting limousine. This is what is called “body-addressed help or service” (Goffman, 1979, p. 35). It supports Goffman’s findings that “women are more commonly pictured receiving this kind of help from men than giving it to them” (p. 35).



Often times in magazine advertisements we will see “the man as ludicrous or child-like, unrealistically so, as perhaps in making him candidly unreal the competency image of real males could be preserved” (Goffman, 1979, p. 36). This is clearly displayed in this advertisement for Canopy. In the picture the man is playfully being fed by his daughter. We never for a moment believe the



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man is incapable of feeding himself, instead we assume he is simply acting as a good father.

When we compare findings on function ranking to family photographs we see less instruction and leading. However when we do see instruction it is not necessarily the man who is always in control of the situation. Here we see a couple at a wedding and the woman is leading the man



onto the dance floor. She is in control of the situation. Both look happy to dance and he is accepting of her lead onto the dance floor. Had this photograph been an advertisement, the male would most likely have been leading the female. In an advertisement they may also try to hide the woman's excitement in attempts to show the man's power in the situation.

In this photograph of a birthday party we see the man cleaning the table as the young woman cuts the cake and removes the candles. She does not need instruction on how to cut a cake. The man is focused on his task, clearing the table and the young woman is focused on hers, cutting the cake. Neither party is teaching or helping the other.

Had this been an advertisement we may have seen the man aiding the young woman in cutting the cakes. In reality men and women are able to perform elementary tasks without the help of the opposite sex. This is a more accurate example of men and women performing tasks. In actuality function ranking does not always occur when an action is being performed.



Women are Commonly Displayed Sitting or Lying Down

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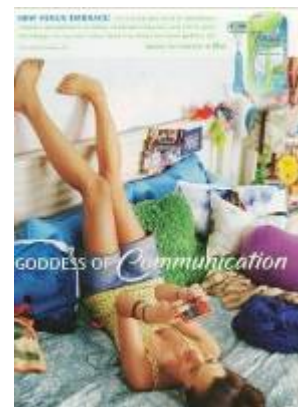
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The fourth of Goffman's findings shows that "children and women are pictured on floors and beds more than are men" (Goffman, 1979, p. 41). "A classic stereotype of deference is that of lowering oneself physically in some form or other of prostration. Correspondingly, holding the body erect and the head high is stereotypically a mark of unashamedness, superiority and disdain" (p. 40). In other words, it was found that women more often than men are seen sitting or lying on beds, which translates to a form of subordination.

"Beds and floors provide places in social situations where incumbent persons will be lower than anyone sitting on a chair or standing" (Goffman, 1979, p.

41). In this advertisement the woman lying on the bed is a teenager, supporting with Goffman's finding that children are commonly displayed lying on beds. In this advertisement the young woman is also displaying the "bashful knee bend" (p. 45).

The knee bend is a sign of "foregoing of full effort to be prepared and on the ready in the current social situation, for the position adds a moment to any effort to flight or flee" (p. 45). In addition to lying on the bed, the young woman is also presented as naïve and unserious because of her body positioning, specifically her legs.



Another example of women displayed on beds is shown in this Softsoap advertisement. When we initially look at this advertisement we do not see anything strange. On second glance we notice that the woman is displayed on the sidewalk on a



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massage table. In an absurd situation such as this one it is impossible to take the woman seriously, and we would never see a man displayed this way.

In this advertisement for Pima cotton we see a more extreme version of the Softsoap advertisement. In the Pima cotton advertisement we see a woman lying in a bed of cotton in the middle of a major city. This is an odd advertisement for a variety of reasons. One reason it should strike us as odd is that floors “are associated with the less clean, less pure, less exalted parts of a room” (Goffman, 1979, p.41). Cotton is a product



that is associated with softness and cleanliness, yet it is pictured in the middle of a dirty city. This advertisement is also strange when realizing the woman is in the middle of a city. In our society we are used to women being displayed as helpless in advertisements. If this advertisement featured a man lying in the bed of cotton we would react negatively to the advertisement rather than accept it.

This advertisement for The Water Club shows how elevation can be used to express subordination. Goffman explains that high physical place symbolizes high social place, making it possible to allow elevation “to be exploited as a delineative resource” (Goffman, 1979, p. 43). However, it must be noted that “this arrangement is supported by the understanding in





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our society that courtesy obliges men to favor women with first claim on whatever is available by way of a seat” (p. 43). Therefore there are two ways we can look at this advertisement. We can look at it and see that the man in the picture has the power because of his higher physical place in the picture, or we can look at it and feel that the man was being courteous and allowing the woman to lie down. However, even by giving up the seat the male is exhorting his power, and the woman is being displayed as feeble.

In this advertisement for Valentino the women are not only lying down but also contorted. The women in this advertisement cannot be taken seriously because of their strange positions. Although dressed up, the women in this advertisement show no level of sophistication as they are sprawled out across the wicker chair in

child-like positions. They are also displayed showing the “bashful knee bend.” In this case the “bashful knee bend” coupled with the sprawled out, upside down position of the women would make it difficult for the women to flee if



the situation became dangerous. Just as children have few inhibitions; these women are posed displaying goodwill, expecting no one to harm them. The women's body positioning in the Valentino advertisement is also strange because the “women are not only posed lying on the floor or in a bed, but also at the same time bending their legs as though that part of the body were being employed in a dissociated way” (Goffman, 1979, p. 68).

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When women have the chance to position themselves they chose to display themselves much differently than the advertisements. In this photograph the female is displaying high physical place. Both are displayed sitting yet the woman is exerting her power in the relationship by assuming a higher seat on the couch.



In this photograph we see that the man is sitting with the daughter while the woman has gotten up to make it easier to take the photograph. The woman is also able to display her power within her family by making the move to stand in the picture. The man is also



connected with the daughter while the mother is showing an equal connection to both the husband and the daughter. In most advertisements “there is a tendency for women to be pictured more akin to their daughters (and to themselves in younger years) than is the case with men” (Goffman, 1979, p. 38). According to Goffman, in this photograph we see the woman asserting power and the man displaying a connection to his daughter. In actuality there is no assertion of power, because it photographs noon cares who is in control.

Head/Eye Aversion

Goffman's fifth finding was that a woman's head or eyes may be averted in relation to the man she is pictured with. “The lowering of the head presumably withdraws attention from the scene at hand, dependency entailed and indicated thereby” (1979, p. 63). This means that the

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women pictured are withdrawing from the situation to focus on the man they are pictured with rather than the scene at hand.

In an advertisement for Match.com we see a woman being hugged by a man as they get out of the pool. The man is concerned with getting safely out of the pool while the woman is focused primarily on the man she is pictured with forgoing worry over her own safety.



In an advertisement for Banana Republic we see the woman's attention fully focused on the man; however, the man's attention is on the camera. This displays Goffman's observation that "women, more than men, appear to withdraw themselves from the social situation at hand through involvements, including emotional response" (1979, p. 68). We can see in this advertisement that the woman's emotional response is withdrawing her attention from the camera, while his attention is focused on us, his audience



In the advertisement for the movie *Made of Honor*, we once again see the man looking straight on at the camera while the woman is distracted by the man pictured behind her. The woman should clearly be the focus of the advertisement as she is the bride, yet our attention is on the man. Because she is looking at the man pictured behind her, the bride seems distracted rather than





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focused and excited about her nuptials.

In an actual photograph of a bride we can see she is focused on the camera, smiling and excited about her wedding day. The groom is not focused on the situation and is instead day dreaming. In this photograph the woman is in control of the situation as opposed to the advertisement where the woman's attention was focused on the man featured with her. When



women have the opportunity to control themselves in photographs we can see they are much more alert and focused on the camera than are the males photographed with them.

In this photograph we see a female teacher, a father and a female student. The teacher's attention is on the little girl who is clearly the subject of the photograph. We can tell from her stance, and attention to the young student that the female teacher is in control. The man on the other



hand is distracted by something in his hand. When given the opportunity to represent herself in the photograph the teacher displays herself as in control with little care for what the father is doing. Instead, she is focused on her responsibilities to her students.

In another photograph of a group of people we once again see that women are actually very alert in family photographs. While the men are focused on their drinks and conversation the female is paying attention



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to the overall situation and focused on the person photographing the group. Unlike in advertisements where the woman is focused on the men in the picture, here the men are focused on each other.

Women Shown Mentally Drifting

To explain his sixth finding, Goffman states, "Women are shown mentally drifting from the physical scene around them (that is, going 'away') while in close physical touch with a male, as though his aliveness to the surround and his readiness to cope with anything that might present itself were enough for both of them" (1979, p.65 ). The advertisements look as if the woman is so enthralled with the man she is pictured she cannot concentrate and must instead mentally drift from the situation. The male on the other hand will remain focused.

An advertisement for Dolce & Gabbana does a good job of illustrating Goffman's finding. Here the man in the advertisement is dancing and focused on the people pictured around him, while the woman, eyes shut, is mentally drifting from the situation. This shows that the woman is so distracted by her male dancing partner she cannot socialize with any of the other dancers or look out for her own safety in the crowd. She is reliant on the man for her protection.



In an advertisement for Zales we once again see the female mentally drifting from the situation, this time, as she admires her engagement ring. We do not necessarily know where the man's



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attention is focused, but we can see the woman demonstrating Goffman's (1979) observation:

In ads women, more than men appear to withdraw themselves from the social situation at hand through involvement, including emotional response.

Significant here are the responses of pleasure, delight, laughter, and glee—states of being transported by happiness. Perhaps the implication is that a woman—like a child with an ice cream cone—can find some sort of final satisfaction in goals that can be fully realized in the present. (p.68)

The woman is deeply involved in her excitement over her new engagement. While her fiancée holds her tightly we see her focus is on the ring as opposed to the man who gave it to her. In other words, she is displayed as finding “final satisfaction in goals that can [only] be fully realized in the present.”

This advertisement for Campari once again features a woman in close proximity to a man, drifting from the situation. While the man is focused on the woman, as he waits for her to enter the room, she is psychologically absent from the situation, looking off into the distance. The man seems alert trying to bring the woman back from her daydream.



When we look at a photograph of men and women we see the majority of the people focused on the camera. However, one man is mentally drifting from the



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photograph while in close proximity to a female. This is the opposite of what would be portrayed in an advertisement. When analyzing this photograph we can clearly see the man in the front of the picture is clearly absently drifting with no concern or awareness of the photographer.

In this photograph we see neither party drifting off while the picture is being taken. This is an accurate display of how both men and women should be displayed in advertisements. Both people have equal control and natural emotions. Neither is psychologically removed from the situation.



Psychological Removal

For Goffman's seventh and final finding he states, "Women more than men, it seems, are pictured engaged in involvements which remove them psychologically from the social situation at large" (1979, p. 57). These advertisements show women absent minded in the scenes pictured as if they are "dependent on the protectiveness, and goodwill of others who are (or might come to be) present" (p. 57). These advertisements display women as being unable to focus on the task at hand, much as a child can lose focus.

In an advertisement for Nivea we see three women, giddy over their smooth legs. The woman on the right is so elated by her smooth legs she loses both her balance and her focus on the situation, forcing her to turn away from the other two women.



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“When emotional response causes an individual to lose control of his facial posture, that is, to ‘flood out’, he can partly conceal the lapse by turning away from the others present or by covering his face” (Goffman, 1979, p. 57). In the Nivea advertisement, the woman on the right is turning away from the situation at hand, in order to conceal her emotions.

An advertisement for State Farm shows two women driving.

The woman in the passenger seat is displayed as psychologically removed from the pictured scene. “Turning one’s gaze away from another’s can be seen as having the consequence of withdrawing from the current thrust of communication, allowing one’s feelings to settle back into control while one is somewhat protected from direct scrutiny” (Goffman, 1979, p. 62).



Gazing out the window, the woman in the passenger seat can protect herself from having to engage in conversation with the driver.

When we look at family photographs we see that women are focused on the task at hand. For example, in this picture of a family singing karaoke we see the women focused on the screen featuring the song lyrics. Although singing karaoke can be an



embarrassing situation, the women do not turn away or shield their face. However, the man in the photograph is distracted, as he looks away at the people at the party. When we see women

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in actual situations they choose to show their emotions rather than turn away from their loved ones.

Goffman's analysis was based on his seven findings; however, while collecting my advertisements, two other categories arose. The first of these two categories I refer to as the mechanization of women. Often in magazine advertisements we see women turned into machines or products given female qualities. This is a common theme throughout advertisements.

Mechanization of Women

In this advertisement for Svedka, we see a robotic example of the perfect woman. She has a large bust, small waste, and exhibits the phrase "Support socialized plastic surgery." This advertisement displays women as less than adult, serious humans. We never see men displayed this way. In fact, we find the idea itself absurd.



We also see the mechanization of women when products are used to display the ideal body parts of women. In an advertisement for UV Vodka, we see pink bottles in the shape of luscious female lips. When we look at this advertisement it does not strike us as odd. However, if we picture these lips as those of a male we would find this advertisement to be very strange. Through advertisements we begin to accept the mechanization of women, yet we would not feel comfortable if the add featured a male's lips formed out of bottles.





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ChapStick features an advertisement where different varieties of ChapStick wear different colors and styles of dresses. The dresses are meant to display the ChapStick as fun and flirty. They inadvertently convey the message that women are sexy, flirty, and fun. In reality, most women use ChapStick to prevent chapped lips, not as a way to constitute sex appeal.



Dress-Up

Another common theme among advertisements that is not seen with photographs is women playing dress-up and acting like children. In an advertisement for Burberry we see the women displayed in ridiculous outfits, striking silly poses. In Goffman's original research he states, "The special unseriousness involved in childlike guises and clowning suggests a readiness to be present in a social situation garbed and styled in a manner to which one isn't deeply or irrevocably committed"



(Goffman, 1979, p. 51). Burberry's posing women and dressing them as children displays the women as unserious and uncommitted in their actions. Goffman explains, "The note of unseriousness struck by another styling of the self, this one perhaps entirely restricted to advertisements, namely, the use of the entire body as a playful gesticulative device, a sort of body clowning" (1979, p. 50).

An advertisement for the United Colors of Benetton offers two women dressed like a child's doll. In reality no strong, confident woman would wear the odd outfits portrayed in this advertisement. Goffman says that "women in ads seem to have a different relationship to

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their clothing and to the gestures worn with it” (1979, p. 51). In other words, men would never be portrayed playing dress-up because men have a serious relationship with the clothes that they wear, whereas women are only to be seen as playing a role.



This is an inequality presented in advertisements that insinuates “the costume-like character of female garb in advertisements locates women as less seriously present in social situations than men, the self presented through get-ups being itself in a way an unserious thing” (p. 51). By displaying women in dress-up clothing it is difficult to take the message they are presenting seriously.

When we look at this photograph of a man wearing a wig the picture strikes us as strange. When flipping through the pages of a magazine this is a picture we would be unlikely to find. Unfortunately, however, if this photograph were of a woman wearing a silly wig,



it would not strike us as odd. In magazines “men are displayed in formal, business, and informal gear, and although it seems understood that the same individual will at different times appear in all these guises, each guise seems to afford him something he is totally serious about, and deeply identified with, as though wearing a skin, not a costume” (Goffman, 1979, p. 51). Unlike women, men are portrayed taking the clothing they are wearing seriously. Whether they are dressed as a successful business man or for a tennis match, we always assume that the man is serious about the activity he is dressed to partake in.



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**CHANGES IN ADVERTISING SINCE 1979**

Magazine advertising, at least in terms of its display of women, has not improved much since 1979; however, we can find advertisements that have made some progress.

In this advertisement for Bally we see the woman sitting while the man is lying down unaware of what is going on around him. It is



rare in advertising that the woman, as opposed to the man, would be the one displaying authority and alertness. By sitting up taller than the male she is pictured with this woman gives the impression that she is unashamed, showing superiority and disdain (Goffman, 1979, p. 40). The woman in this advertisement is in control of herself and her surroundings.

This advertisement strikes us as odd because “in our society when a man and a woman collaborate face-to-face in an undertaking, the man—it would seem—is likely to perform the executive role” (Goffman, 1979, p. 32). In this advertisement we see the woman teaching the man how to pay his Discover bill.

Although this advertisement does show improvement, it is rare and it is not completely devoid of gender display. The woman



instructing the male is of small body frame. She is also typing on the keyboard in a very dainty manner. The man in the advertisement is grasping the table in order to exert his masculinity as the woman displays her knowledge.

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These two Gap advertisements also go against the grain for traditional gender display in advertising. In the advertisement using the woman we see her tightly grasping her jacket and gazing head on into the camera. In the advertisement of the male we see him absently drifting, unengaged with the camera. It is very rare that we see the woman engaged with the camera and the man gazing off into the distance.



In an advertisement for GoToMeeting.com, we see a woman dressed in business attire operating a chainsaw. Here we see no implication of caring or nurturing. Instead we see a powerful woman, taking control and exuding masculine traits. At the same time we see a male coworker in the background, looking dumbfounded by the woman's impulsive actions. In Goffman's research from 1979 he rarely came across advertisements such as this. However, as much as this advertisement may represent change, it is presented in a silly, unrealistic fashion. Even the most modern woman is unlikely to bring her chain saw to the office.



## CONCLUSION

Growing up I was always taken care of by my parents. Both attended all of my school functions, from field days to graduation. I have always thought that when the time came I would want to have a traditional family where my husband would be the bread winner and I

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would nurture and take care of my family and my home. Throughout my research I have realized that I deserve and should have a broader understanding of what a “traditional life” means.

I believe that my goal to have a “traditional life” stems from what I have seen in the advertising. When we look at magazine advertisements we continuously see men caring for women as if they are children. This may lead our culture to believe that women need men to care for them. Personally, I love being taken out on dates where the man pulls out my chair, holds the door, and pays the bill; but what am I giving up in exchange for these courtesies? By allowing magazines to ritually infantilize women, or at least seeing these displays as natural or commonplace, women may give up the ability to be taken seriously. Goffman states, “Nonetheless, whether we pose for a picture or execute an actual ritual, what we are presenting is a commercial, an ideal representation under the auspices of its characterizing the way things really are” (1979, p. 84 ). In other words, when advertisements display women posed as children, psychologically withdrawn or subordinated, they are characterizing a cultural ideal of the way things are in actuality. In that sense when we execute a ritual such as dating and allow the man to continually pick the restaurant or pay the bill, we are bending to that cultural ideal subordinating us as women.

However, I am heartened when we analyze actual photographs. Here we can see that the images seen of women in magazine advertisements seem to have little effect on how women view and display themselves. When we look at women in photographs that they themselves

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take we see that they are not conforming to the cultural norms created through advertising.

Instead, we see that women choose to portray themselves as the strong, modern woman.

There have been great strides against obvious sexism in advertising. This study evaluated a pool of advertisements arranged to be indicative of a more subtle form of sexism, the subordination of women. We can see progress from the overt sexualization of the Chase & Sanborn coffee advertisement to the more subtle advertisement such as the Sally Hansen advertisements displaying the Feminine Touch.

In order to continue to see changes in magazine advertisements, we must look beyond the images displayed, “to make us see the unnatural in the natural in order that we may rescue the warm life trapped inside the frozen image” (Gornick, 1979, p. ix). We cannot allow magazine advertising to continually display the infantilization of women when there are millions of strong women in our country. To return to Vivian Gornick’s powerful expression, “Beneath the surface of ordinary social behavior innumerable small murders of the mind and spirit take place daily” (1979, p. ix). It is not fair for women to be subordinated through advertising when they have so much knowledge to offer our culture. By allowing advertising to continually hyper-ritualize the infantilization of women an entire gender is being held back from reaching its full potential. In order to avoid the “small murders of the mind and spirit” we must look beyond the products advertised and understand the display of subordination occurring within advertisements.

### **LIMITATIONS AND SUGGESTIONS FOR FUTURE RESEARCH**

The magazine industry has changed dramatically over the last thirty years. Today there are many new categories of magazines as well as new magazines within existing categories. For example today we have gossip magazines such as *OK*, detailing juicy news about celebrities, which were much less abundant in 1979. My study is a replication of Goffman's classic work and includes advertisements from magazines that did not exist during Goffman's study as well as some that he may have come across in his own research.

A limitation within my research is the possibility that a contemporary man or woman may in their lives never come in contact with the magazines used and advertisements presented in my study. However, if I had chosen to stick to only a few magazines it would be less likely that the public would encounter these advertisements in their day-to-day lives. My study was not an attempt to prove subordination of women is present in all advertisements, but instead to show that it is easily found in modern magazines.

A second limitation of my paper was the limited response I received to my newspaper advertisements. In the future, another researcher may want to work with a larger collection of photographs, or they may in turn run into the same problem I incurred. Family photographs are privately taken for the enjoyment of the photographer and their loved ones. Women do not aim to take pictures of their everyday lives, instead they take photographs to make memories and document their experiences and the lives of their family members.

Today, many advertisers aim to avoid both overt and subtle displays of sexism and subordination in advertising. However, after 30 years of feminism and enlightenment we are

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still able to find these advertisements in a variety of magazines. The goal of my research was not to show that all advertising subordinates and infantilizes women but to show that it is still prevalent in advertising. In the magazines of today it remains easy to find advertisements that continue to subordinate women. However, it is also much easier than it was in 1979 to find advertisements that consciously avoid subordination and properly display both men and women. In future research another examiner may want to attempt this study with either a wider array of magazines in order to see differentiation, or a narrower array of magazines to target the different styles of advertisements within certain magazines.

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**APPENDICES**

Appendix A- Magazine Citations

- Advertisement 1: Chase & Sanborn Coffee, <http://www.curiousread.com/2008/01/10-creepiest-old-ads.html>, 2008
- Advertisement 2: Skyy Vodka, *OK*, 2008
- Advertisement 3: UPS, *InStyle*, 2008
- Advertisement 4: Renaissance Hotels, *The New Yorker*, 2008
- Advertisement 5: Austin, Texas, *Redbook*, 2008
- Advertisement 6: Trojan Condoms, *Redbook*, 2008
- Advertisement 7: Sally Hansen, *Marie Claire*, 2008
- Advertisement 8: Sally Hansen, *Marie Claire*, 2008
- Advertisement 9: Olay, *Redbook*, 2008
- Advertisement 10: Aveeno, *Marie Claire*, 2008
- Advertisement 11: Sally Hansen, *Marie Claire*, 2008
- Advertisement 12: Dillards, *Glamour*, 2008
- Advertisement 13: Zippo, *The New York Times Magazine*, 2008
- Advertisement 14: Ireland, *The New Yorker*, 2008
- Advertisement 15: Louis Vuitton, *The New York Times*, 2008
- Advertisement 16: Michael Kors, *The New York Times Style Magazine*, 2008
- Advertisement 17: Canopy, *Redbook*, 2008
- Advertisement 18: Gillette Venus Razors, *Cosmo Girl*, 2008
- Advertisement 19: Softsoap, *Redbook*, 2008
- Advertisement 20: Pima Cotton, *The New York Times Magazine*, 2008
- Advertisement 21: The Water Club Hotel, *The New York Times Magazine*, 2008
- Advertisement 22: Valentino, *Marie Claire*, 2008
- Advertisement 23: Match.com, *Rolling Stone*, 2008
- Advertisement 24: Banana Republic, *The New Yorker*, 2008
- Advertisement 25: Made of Honor, *InStyle*, 2008
- Advertisement 26: Dolce & Gabbana, *The New Yorker*, 2008
- Advertisement 27: Zales, *People*, 2008
- Advertisement 28: Campari, *The New Yorker*, 2008
- Advertisement 29: Nivea, *Redbook*, 2008
- Advertisement 30: State Farm, *Marie Claire*, 2008
- Advertisement 31: Svedka, *InStyle*, 2008
- Advertisement 32: UV Vodka, *Rolling Stone*, 2008
- Advertisement 33: ChapStick, *People*, 2008
- Advertisement 34: Burberry, *The New York Times Style Magazine*, 2008
- Advertisement 35: United Colors of Benetton, *The New York Times Style Magazine*, 2008
- Advertisement 36: Bally, *The New York Times Style Magazine*, 2008
- Advertisement 37: Discover, *Shape*, 2008
- Advertisement 38 and 39: Gap, *The New York Times Style Magazine*, 2008

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Advertisement 40: GoToMeeting.com, *Inc.*, 2008



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Appendix B- Newspaper Advertisements

This advertisement appeared in Bryant University's newspaper, *The Archway* on Friday December 5, 2008. *The Archway* is readily available to the Bryant University student body, faculty, staff and parents. This issue of *The Archway* remained on newsstands for one week. The Advertisement read:

**"Bryant Senior Seeks Your Family Photographs for Honors Capstone Project"**  
**EASY MONEY!!!**

For my Senior Honors Project I am comparing family photographs to gender advertisements found in magazines. In order to complete my project I need your help! As you head home for winter vacation, please go through your family photographs for candid or un-posed photographs. In exchange for any photograph given to me and used in my project, you will be rewarded with \$3.00 and an invitation to my presentation and reception. Thank you for your help and have a great holiday!

**Got Pictures?**

Contact: Kristen Brekne KBrekne@ Bryant.edu

Mail Box # 1554

Phone: Cell: 631-786-1643

Room: x. 8382

Thank you in advance and have a great holiday!!

**"Bryant Senior Seeks Your Family Photographs for Honors Capstone Project"**  
**EASY MONEY!!!**

For my Senior Honors Project I am comparing family photographs to gender advertisements found in magazines. In order to complete my project I need your help! As you head home for winter vacation, please go through your family photographs for candid or un-posed photographs. In exchange for any photograph given to me and used in my project, you will be rewarded with \$3.00 and an invitation to my presentation and reception. Thank you for your help and have a great holiday!

**Got Pictures?**

Contact: Kristen Brekne KBrekne@Bryant.edu

Mail Box #1554

Phone: Cell: 631-786-1643

Room: x. 8382

Thank you in advance and have a great holiday!!

This advertisement appeared in *The Village Times Herald*. Each new edition of *The Village Times Herald*, was released on a Thursday, and was available for one week. This advertisement ran for the entire month of January, 2009, in four issues. *The Village Times Herald* is readily available to residents of Stony Brook, Setauket, East Setauket, Old Field, Poquott and South Setauket. The advertisement was placed in the Wanted To Buy Section, and read:

**NEED FAMILY PHOTOGRAPHS FOR SENIOR PROJECT**

PHOTOS used in project will receive \$3.00. Please contact KBrekne@bryant.edu for info.  
631-786-1643

**Wanted  
To Buy**

**NEED FAMILY PHOTOGRAPHS FOR SENIOR PROJECT**

PHOTOS used in project will receive \$3.00. Please contact KBrekne@bryant.edu for info.  
**631-786-1643.**

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